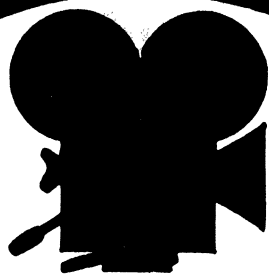
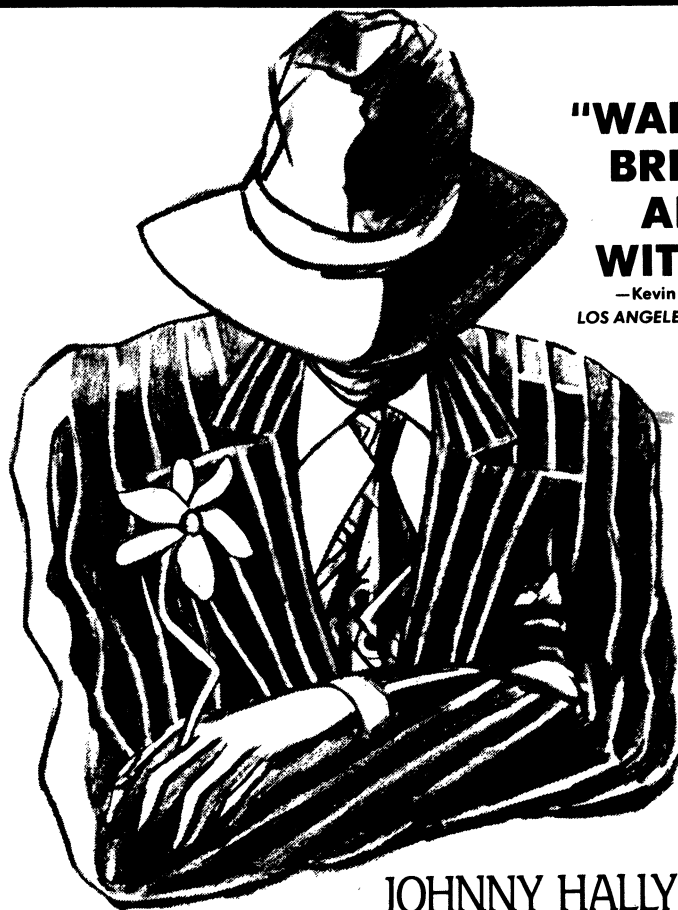


BLUE MOUSE



VOL 10 NO 1 SALTAIR CINEMA THEATRE NEWS WINTER 1987-88



**"WARM,
BRISK
AND
WITTY"**

—Kevin Thomas,
LOS ANGELES TIMES

FANNY ARDANT

JOHNNY HALLYDAY

GUY MARCHAND

COSTA-GAVRAS'

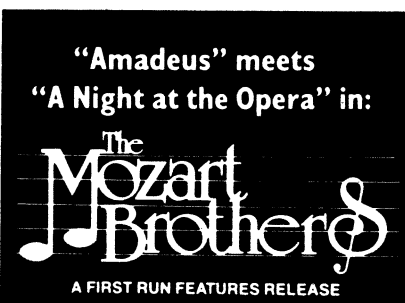
Family Business



IN THE CHIRPY, ENTERTAINING "RITA, SUE AND BOB TOO", DIRECTED BY ALAN CLARKE FROM TWO PLAYS BY 26-YEAR OLD ANDREA DUNBAR, A PAIR OF TEENAGE BABY-SITTERS FROM THE DEPRESSED NORTHERN CITY OF BRADFORD MAKE A GIDDY MENAGE A TROIS WITH A MARRIED NOUVEAU BOURGEOIS EASILY TWICE THEIR AGE. PLAIN BUT GAME, VIVACIOUS SUE & HER SOMEWHAT GRIMMER PAL RITA ARE SMITTEN BY THE GLAMOROUS, RANDY BOB. ALTHOUGH IT'S NEVER EXPLAINED WHY BOB & HIS WIFE MICHELLE REQUIRE 2 BABYSITTERS, FROM THE PERSPECTIVE OF THE SUB-WORKING CLASS RITA & SUE, THE COUPLE'S MILDLY GARISH LIVING ROOM IS CLEARLY A PLEASURE DOME. ALL THE GIRLS HAVE IS THEIR ATTITUDE--WHICH IS MORE THAN ENOUGH TO CARRY THE FILM.

GIVEN THE DISASTROUS STATE OF THE FILM'S OTHER MALES, THE GUM-CHEWING, SMOOTH-TALKING, CRUDELY YUPPIIFIED BOB IS A VERITABLE PRINCE CHARMING. INNOCENTLY RANCID WHEN NOT LOVABLY FERAL, GEORGE COSTIGAN GIVES A HILARIOUS PERFORMANCE--HIS SINGLE-MINDED BOB IS ALWAYS LOOKING ABOUT, A SLIGHTLY POP-EYED, GINLET STARE SCANNING THE HORIZON FOR NEW POSSIBILITIES. THE FIRST HALF OF THE FILM IS WELL STOCKED WITH LOGISTICALLY COMPLEX SEX SCENES. THE CONCLUSION DOES REINFORCE THE COMIC PLENITUDE OF BOB & HIS HAREN--THE FILM'S THE PORTRAIT OF A BRADFORD PASHA, HIS SOMEWHAT CRAMPED PLEASURE MOBILE (A BROWN ROVER), & THE TWO CACKLING ODALISQUES WHO RIDE IN THE BACKSEAT.

THE FIRST HOUR IS SUFFUSED WITH AN INSPIRED, UNLIKELY EROTICISM. THIS IS A NEW SORT OF SEX COMEDY. EXCEPT FOR BOB'S PALPITATING TUSH, THERE'S NO NUDDITY; NOR DOES ONE PARTICULARLY MISS IT. ---VILLAGE VOICE



A SWEDISH OPERA DIRECTOR--AN ANGUISHED, DIVORCE-WRACKED "ENFANT TERRIBLE"--HAS A BIZARRE VISION FOR A PRODUCTION OF MOZART'S "DON GIOVANNI". HIS EFFORTS TO STAND THE REVERED OPERA ON ITS HEAD INCLUDE DESTROYING THE STAGE IN ORDER TO INSTALL A POOL, STRIPPING THE OPERA OF ITS LIBRETTO, & FREEING THE ARTISTS OF THEIR INHIBITIONS & CLOTHING. THE DIRECTOR'S ZEAL STARTLES & HORRIFIES THE CONSERVATIVE CAST & ORCHESTRA. HIS MISSION, HOWEVER, IS CLEAR: TO SHATTER CONVENTION & THEREBY RELEASE THE PURE SENSUALITY OF MOZART'S MUSIC. SLOWLY, HIS VISION IS REALIZED; RESISTANCE BREAKS DOWN & EMOTIONS SOAR AS THE OPENING DAY APPROACHES. WONDERFUL COMIC PERFORMANCES BY STARS OF THE STOCKHOLM OPERA ARE THE PERFECT COMPLEMENT TO "DON GIOVANNI'S" SUBLINE SCORE. "A NIGHT AT THE OPERA" MEETS "AMADEUS" IN THIS BOLD, FUNNY & ULTIMATELY UPLIFTING EXCURSION INTO THE MAGICAL WORLD OF THEATRE.



HOW RELEVANT TO COSMOPOLITAN AMERICAN FILMGOERS IS "COMING UP ROSES", A SMALL GENIAL, WELSH-LANGUAGE FILM? VERY, CONSIDERING THE WIDESPREAD DEMISE OF THE GRAND MOVIEHOUSE AS HOME VIDEO & CRABBED MULTIPLEXES TAKE OVER. "COMING UP ROSES" IS A MODEST, WISTFUL LOOK AT WHAT HAPPENS TO THE INHABITANTS OF A VILLAGE IN SOUTH WALES WHEN THE LAST LOCAL CINEMA, THE REX, IS SHUT DOWN & A BINGO HALL, CAR PARK, OR MINI-MALL IS SLOTTED TO TAKE ITS PLACE.

THOSE FAMILIAR WITH WIM WENDERS'S "KING OF THE ROAD" KNOW ABOUT THE MELANCHOLIC AMBIENCE THAT AUTOMATICALLY IMBUES MOVIES ABOUT THE DECLINE OF MOVIE HOUSES, & THE WAY EMPLOYEES IN THE SCREEN-DREAM BUSINESS HAVE A HARD TIME LETTING THEIR FANTASY GO. THAT'S DECIDEDLY THE CASE WITH TREVOR, A KINDLY MIDDLE-AGED DIVORCEE WHO WORKS AS THE REX'S PROJECTIONIST. TREVOR LIVES IN PINCHED SQUALOR--HE TAKES THE CHEAPEST MEALS AT A CAFE ACROSS THE STREET, & LIVES IN A ROOM UPSTAIRS. TREVOR'S LONELY AS HELL, BUT THE CLOSING OF THE REX TURNS OUT TO BE HIS SALVATION: YES, "COMING UP ROSES" IS THAT SWEET & SIMPLE.

WHEN THE ELDERLY OWNER OF THE REX FALLS ILL, TREVOR HAS TO REPAY A LOAN HE'S TAKEN. SO TREVOR, ALONG WITH THE REX'S FIFTYISH "CANDY GIRL" MONA, GETS ENTERPRISING. SOON TREVOR HAS RALLIED THE LARGELY UNEMPLOYED COMMUNITY, BECOME A PRAGMATIC BUSINESSMAN, & FALLEN IN LOVE WITH MONA. SOUND HOKEY? IT IS. BUT IN MUCH THE SAME WAY THAT PAUL COX'S FILMS POSSESS AN INFECTIOUS FONDNESS FOR THEIR ORDINARY PEOPLE SUBJECTS SO DIRECTOR BATYLY CREATES A CHARMED, IF MOODILY MISTY, WORLD OF HEARTS-OF-GOLD SIMPLE FOLK. "COMING UP ROSES" IS HARDLY SUBTLE, BUT IT'S A GOOD-NATURED MEDITATION ON HOW MOVIE MAGIC BREEDS A FRATERNITY BEYOND THE SCREEN.



THIS IS A MOVIE FOR EVERYONE WHO EVER THOUGHT THEIR OWN CHILDHOOD WAS CONFUSING. INGEMAR IS 12, LIVING WITH HIS MOTHER & BROTHER IN SWEDEN IN THE LATE '50S. HE HAS HIS HANDS FULL TRYING TO FIGURE OUT JUST WHAT IT IS GROWNUPS WANT. WHEN HIS MOTHER BECOMES ILL, INGEMAR LEAVES HIS HOME TO LIVE WITH HIS UNCLE GUNNAR IN A SMALL VILLAGE. HIS NEW HOME IS EVEN MORE CONFUSING: ARVIDSSON, OLD & CONFINED TO BED, WANTS INGEMAR TO READ TO HIM FROM CATALOGUES OF WOMEN'S UNDERWEAR. THE BEAUTIFUL BERIT WANTS HIM TO CHAPERON HER MODELING ASSIGNMENTS WITH A LOCAL SCULPTOR. HIS UNCLE WANTS HIS HELP IN BUILDING A SUMMER HOUSE HE'S CASUALLY CONSTRUCTING ON SOMEONE ELSE'S LAND. (HE ALSO WANTS TO HEAR ALL THE DETAILS ABOUT BERIT.) AND SAGA, THE BEST ATHLETE & TOUGHEST BOY IN THE VILLAGE WANTS INGEMAR TO KEEP THE SECRET THAT HE'S ACTUALLY A GIRL. THERE ARE EVEN MORE UNSETTLING DISCOVERIES AWAITING INGEMAR--BUT HE MANAGES TO SURVIVE, THANKS TO AN ACTIVE SENSE OF HUMOR & A SLIGHTLY PECULIAR PERSONAL PHILOSOPHY.

"MY LIFE AS A DOG" IS ONE OF THE MOST POPULAR FILMS EVER TO SHOW AT THE BLUE HOUSE. IT IS RETURNING TO GIVE EVERYONE ANOTHER CHANCE TO SEE IT FOR THE FIRST, OR THE FIFTH, TIME.



GLEN, POP, SACHA & KICHA ARE CRAZY ABOUT AMERICAN JAZZ, ROWING, & ESTHER WILLIAMS, WHILE JOE HAS TATTOOS OF STALIN & LENIN ON HIS WRIST. THEY'RE ALL IN LOVE WITH A GENTLE BLONDE BEAUTY IN "HEY BABU RIBA", A DISARMINGLY NOSTALGIC COMEDY.

THE QUESTION IS: WHICH OF THE FIVE YUGOSLAV BOYS IS RESPONSIBLE FOR MIRIANA'S PREGNANCY? THE FOUR INSEPARABLE FRIENDS ARE HONOR-BOUND NOT TO REVEAL HER SECRET, & THEIR SILENCE PREVAILS FOR MORE THAN 30 YEARS. THE MEMORIES OF THEIR YOUTH ARE BITTERSWEET, COMIC, & LACED WITH RUE WHEN THEY MEET FOR A RARE REUNION IN THIS SPARKLING DRAMATIC REMINISCENCE. IT WAS FORMULATED & FINANCED BY ENIGRE FRIENDS WHO DREW UPON THEIR OWN EXPERIENCES IN THE '50S. THEY WON THE COOPERATION OF YUGOSLAV FILM AUTHORITIES FOR THE UNUSUAL PROPOSAL--WHICH BECAME THE MOST POPULAR FILM IN YUGOSLAVIA LAST YEAR.

AS YOUNG AS THEY ARE, THE YUGOSLAVS STILL HAD SHARP MEMORIES OF THE WAR & THEY HAVE TO COPE WITH THE HARDSHIPS OF PEACE AS WELL. THOSE ARE CONVEYED WITH AMAZING GRACE & HUMOR WITHOUT UNDUE EMPHASIS ON THE HARSH CIRCUMSTANCES. (THE FILM HAS BEEN COMPARED TO OUR "AMERICAN GRAFFITI").

EARNEST POP SEES HIS FATHER SUFFER WHEN HE IS UNABLE TO WORK AS A PHYSICIAN AFTER MEDICINE IS SOCIALIZED. THE IRREPRESSIBLE PINT-SIZED KICHA--WHOSE FATHER IS IMPRISONED--HAS TO PUT UP WITH A MEAN-SPIRITED TART OF A BOARDER IMPOSED ON HIM & HIS MOTHER. HANDSOME SACHA IS SUPPORTED BY HIS RUSSIAN GRANDMOTHER, WHO SELLS FORGED ICONS & TEACHES ENGLISH TO COMMUNISTS. AND MUSIC-LOVING GLEN SEES HIS PIANO CONFISCATED FROM THE HOME HE SHARES WITH HIS FATHER.

ALTHOUGH THE FILM MAKERS REPORTEDLY HAD TO ENGAGE IN A DEGREE OF SELF-CENSORSHIP TO GET GOVERNMENT COOPERATION, THIS MAY HAVE RESULTED IN A MORE SUBTLE & ARTISTIC EXPRESSION OF DISAGREEMENT WITH THE SPIRIT OF THOSE TIMES. THE FILM GLOWS WITH THE ZEST OF YOUNG PEOPLE IMBUED WITH THE ENERGY & IMAGINATION TO OVERCOME THEM.



1967 BEST DIRECTOR OSCAR WENT TO MIKE NICHOLS FOR THIS LANDMARK AMERICAN COMEDY. POST-GRAD DUSTIN HOFFMAN (IN HIS FIRST MAJOR ROLE) HAS AFFAIRS BOTH WITH KATHERINE ROSS & HER SEDUCTIVE MOTHER (ANNE BANCROFT) WHICH LEADS TO TREMENDOUS COMPLICATIONS. ONE OF THE MOST BEAUTIFUL SOUNDTRACKS EVER, PROVIDED BY SIMON & GARFUNKEL.

JEAN-PIERRE MELVILLE'S

LE DOULOS

CRIME & LOVE RARELY HAVE APPEARED SO ALLURING OR SO DEADLY AS IN THE GANGSTER FILMS OF JEAN-PIERRE MELVILLE. "LE DOULOS," A 1962 FILM THAT CAME MIDWAY IN MELVILLE'S SPARSE BUT INFLUENTIAL CAREER, IS, IN ITS ROMANTICISM & MYSTERIOUS LOGIC, A HAUNTING VISION OF HONOR AMONG CRIMINOUS MEN.

A CRIME MOVIE WITHOUT GORE (ALTHOUGH THERE IS PLENTY OF KILLING) OR HISTORICALS, IT IS BOTH MATTER-OF-FACT & MAGICAL. TWENTY-FIVE YEARS AFTER ITS MAKING, IT LOOKS LIKE ONE OF THE YEAR'S FRESHEST OFFERINGS.

MELVILLE, A RELATIVELY OBSCURE FIGURE TO AMERICANS, AT LEAST, MADE A SERIES OF FILMS IN THE LATE 1940S & EARLY 1950S NOW SEEN AS PRECURSORS OF THE FRENCH NEW WAVE. BUT THE APPEAL OF MELVILLE'S WORK IS FAR MORE THAN HISTORIC. "LE DOULOS" IS BOTH A CAPTIVATING PERIOD PIECE & A TIMELESS MORALITY PLAY. MELVILLE--WHO CHANGED HIS LAST NAME FROM GRUMBACH AFTER READING "MOBY DICK"--WAS A MAVERICK IN THE FRENCH FILM INDUSTRY, AS FIERCELY INDEPENDENT A LONER AS HIS HEROS.

THE SOFT GLEAM OF MELVILLE'S BLACK-AND-WHITE CINEMATOGRAPHY FOCUSES ON PARISIAN NIGHTTIME STREETS. YET THERE IS A MAGICALLY DISORIENTING EFFECT IN THIS VISION OF THE PARIS UNDERWORLD, FOR MELVILLE DELIBERATELY INTERSPERSED SHOTS OF NEW YORK CITY SETTINGS. THE SUBWAY ENTRANCES, THE POLICE HEADQUARTERS & THE SCENES IN BARS ARE FROM MANHATTAN. EVEN IF YOU DON'T KNOW YOUR PARIS OR NEW YORK, THE EFFECT IS STRANGE & WONDERFUL.

THE CARE WITH WHICH MELVILLE PLANNED EACH SHOT SHOWS IN SUCH SCENES AS SILIEN'S QUESTIONING BY SEVERAL POLICEMEN, A LONG, UNINTERRUPTED SEQUENCE THAT CIRCLES AROUND THE BLEAK HEADQUARTERS & CLOSES IN, AGAIN & AGAIN, ON THE FACES OF THE REMARKABLE INSPECTOR CLAIN, HIS TWO SARDONIC AIDS & SILIEN. NOTHING IS WASTED & NOTHING OMITTED IN THIS RITUALISTIC FENCING MATCH.

MELVILLE'S UNDERWORLD IS A MAN'S WORLD: THE FRIENDSHIPS & BETRAYALS BETWEEN MEN FASCINATE HIM MORE THAN THE EROTICISM OF WOMEN. YET HOW ROUNDLY & SOLIDLY SENSUOUS ARE THE WOMEN IN "LE DOULOS"! BOTH FABRIENNE DALI, AS SILIEN'S ACCOMPlice, & MONIQUE HENNESSY AS A SULKY BLOND WHO MAY BE ANOTHER STOOL PIGEON, ARE GLORIOUSLY SELF-POSSESSED.

LIVING ON TOKYO TIME

IT'S NOT SAMUEL BECKETT OR HAROLD PINTER, BUT THERE'S CERTAINLY A LOT OF NON-COMMUNICATION IN STEVEN OKAZAKI'S "LIVING ON TOKYO TIME." A SADLY HUMOROUS TONE UNDERLIES THIS FRAGMENTED TALE ABOUT A MARRIAGE OF CONVENIENCE BETWEEN KYOKO, A 19-YEAR-OLD JAPANESE WAITRESS WHO WANTS TO STAY IN AMERICAN, & KEN, A TORPID JAPANESE AMERICAN TEENAGER WHO'S A FLOWER-MART JANITOR WITH NO DRIVING AMBITION, BUT HE'D VAGUELY LIKE TO MAKE IT IN A HEAVY METAL ROCK BAND.

OKAZAKI, A BERKELEY FILM MAKER WHO WON AN ACADEMY AWARD NOMINATION FOR HIS DOCUMENTARY "UNFINISHED BUSINESS", SHOWS A FRESH, ORIGINAL TOUCH IN HIS FIRST DRAMATIC FEATURE, SHOT IN SAN FRANCISCO WITH A LARGELY LOCAL CAST. OKAZAKI-WHO ALSO SHOT THE FILM & EDITED IT--STILL NEEDS MORE REHEARSAL TIME AS A FILM MAKER, BUT HE DESERVES CONGRATULATIONS & SUPPORT FOR FORGING AHEAD WITH HIS OWN IDEAS & NOT PLAYING THE COMMERCIAL COPYCAT GAME.

--JUDY STONE, SF MONICLE



GERARD DEPARDIEU
BERNARD BLIER
JEAN CARMET

A FILM BY
BERTRAND BLIER

Buffet Froid

EVERYONE IS EITHER A MURDERER OR A MURDER VICTIM IN BERTRAND BLIER'S "BUFFET FROID". THIS 1980 FOLLOW-UP TO THE TRIO OF HYPERBOLIC, EROTIC SLAPSTICKS BLIER CONDUCTED IN THE MID-70S DEALS IN VIOLENCE RATHER THAN SEX, ALBEIT VIOLENCE DRAINED OF ALL AFFECT. FROM A FORMAL POINT OF VIEW, THIS DEADPAN NOCTURNE IS THE MOST DELIBERATE & STYLIZED OF BLIER FILMS--A BALLET MECANIQUE WITH A HOLLOW METALLIC RING.

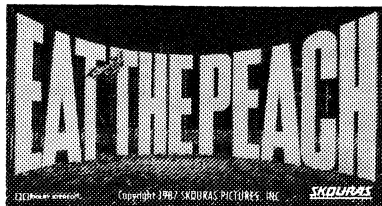
THE OPENING SCENE HAS A HULKING & HIRSUTE GERARD DEPARDIEU ENGAGING AN ANXIOUS COMMUTER IN A DESERTED MODERN SUBWAY STATION, SITTING BESIDE HIM & STARING INTENTLY AT HIS EAR. THERE'S A QUICK MINUET OF SEAT CHANGING--THE GUY THINKS IT'S A PICKUP--DURING THE COURSE OF WHICH DEPARDIEU ASKS IF HE EVER THOUGHT OF KILLING SOMEONE & IDLY PRODUCES A KNIFE. EVENTUALLY (WE'RE NEVER SHOWN HOW) THE BLADE SPROUTS FROM THE LUCKLESS ACCOUNTANT'S GUT. "WILL YOU PLEASE GO AWAY," HE ASKS THE SOLICITOUS DEPARDIEU. "I'M DYING." PER THE DYING MAN'S REQUEST, DEPARDIEU RECOVERS HIS KNIFE.

THE BEST THING ABOUT BLIER IS HIS WILLINGNESS TO GO WITH HIS FANTASIES. HE'S AT ONCE A LATE ABSURDIST & THE DOSTOYEVSKI OF THE DUNDERHEADS. LIKE ALL BLIER FILMS, "BUFFET FROID" IS FOUNDED ON THE LITERALIZATION OF OUTRAGEOUS REVERIES & THE DRAMATIZING OF IMPULSIVE BEHAVIOR. ITS BASIC MOVEMENTS ARE DESIRE & DENIAL, THE TWO CANCELING EACH OTHER IN A SERIES OF DEAD-PAN REVERSALS. WHILE BLAND GOOD MANNERS PREVAIL AMONG THE MEN, THE WOMEN ARE BIT MORE DANGEROUSLY UNPREDICTABLE. CHIC, PREDATORY, & WEARING A BLACK SLIP BE-NEATH HER COAT, THE NEWLY WIDOWED WIFE OF A MAN WHO HIRED DEPARDIEU TO RUB HIM OUT, MOVES IN WITH HIM UNINVITED. IN A TYPICAL JAPE, DEPARDIEU WAKES UP FROM A NIGHTMARE TO SEE HIS NEW ROOMMATE POINTING A GUN AT HIS CHEST & COMMANDING: TAKE ME!

Dreamchild

THE STORY OF ALICE LIDDELL, THE INSPIRATION FOR CHARLES DODGSON'S "ALICE IN WONDERLAND." IN 1932 ALICE VISITS COLUMBIA UNIV. TO ACCEPT AN HONORARY DEGREE & BEGINS TO RELIEVE THE MOMENTS SHE SPEND IN DODGSON'S STUDIO AS A LITTLE GIRL. INTERSPERSED WITH ALICE'S MEMORIES ARE DREAM SEQUENCES, SCENES FROM WONDERLAND, IN WHICH SOMETIMES ALICE APPEARS OLD, FRAIL, & CONFUSED & SOMETIMES AS A SELF-ASSURED LITTLE GIRL. GRADUALLY, AS SHE REMEMBERS MORE & MORE, ALICE REALIZES THE NATURE OF DODGSON'S LOVE FOR HER.

"DREAMCHILD" HAS BEEN SUPERBLY PHOTOGRAPHED, THE DREAM SEQUENCES, SHOT WITH EERIE BACKLIGHTING, CREATE AN ENTIRELY DIFFERENT MOOD FROM ALICE'S CHILDHOOD MEMORIES, WHICH ARE FILLED WITH CLEAR COLORS & BRILLIANT SUNLIGHT. IT IS WONDERFULLY & BELIEVABLY ACTED. THE SHIFTS AMONG PAST, PRESENT, & FANTASY ARE EFFORTLESS. THE FILM BELONGS, THOUGH, TO ALICE, YOUNG & OLD, WHO ALTHOUGH SHE CANNOT RECIPROCATATE THE LOVE SHE WAS GIVEN, CAN NEVERTHELESS BE GRATEFUL FOR IT, & FOR THE ART DODGSON MADE OF IT.



IN THIS DELIGHTFULLY WRY COMEDY, TWO IRISH LOSERS, VINNIE & ARTHUR, FRUSTRATED BY LIFE IN A DREARY BORDER TOWN, HAPPEN TO SEE THE 1964 ELVIS PRESLEY MOVIE "ROUSTABOUT" IN WHICH THE AMERICAN STAR RIDES A MOTORCYCLE AROUND A "WALL OF DEATH" CARNIVAL ATTRACTION. VINNIE, AWAKENED FROM HIS LETHARGY & POSSESSED BY A VISION OF FAME, SINGLE-MINDEDLY BEGINS TO DESIGN HIS OWN CONTRAPTION, EXPERIMENTING WITH ARTHUR AS A CRASH TEST GUINEA-PIG. WITH THEIR ENTHUSIASM RUNNING HIGH BUT CASH LOW, THE PAIR HIRE THEMSELVES OUT TO RUN PIGS, VIDEOS & BOOZE ACROSS THE BORDER FOR THE LOCAL SMUGGLING BARON, FALLING PREY TO A SERIES OF COMIC MISADVENTURES ALONG THE WAY. AGAINST ALL ODDS & COMMUNITY CHAGRIN, THE WALL TAKES SHAPE, BUT PREDICTABLY THE DEATH-DEFYING GRAND OPENING IS NOT WHAT VINNIE & ARTHUR EXPECTED. THEIR DREAMS CRUSHED, WE FIND THEM A YEAR LATER IN A STATE OF SEDATE RESIGNATION...OR ARE THEY?

"EAT THE PEACH" HAS BEEN DESCRIBED AS A MODERN WESTERN: SET ON THE BORDER (A LAWLESS FRONTIER), PEOPLE BY LARGER-THAN-LIFE CHARACTERS (COWBOYS & PIONEERS) & PERMEATED BY A SUB-CULTURE THAT CROSSES NASHVILLE & THE WILD WEST. THE IRONIC, ENDEARING AFFECTION BETWEEN VINNIE & ARTHUR IS, IN FACT, REMINISCENT OF TWO OTHER WELL-KNOWN & RESILIENT COWBOY/BANDITS, BUTCH CASSIDY & THE SUNDANCE KID. --US FILM FESTIVAL

THE COMPUTER Animation SHOW

COMPUTER ANIMATION HAS GROWN BY LEAPS AND BOUNDS OVER THE PAST FEW YEARS. ONE CANNOT TURN ON THE TV WITHOUT SEEING ITS IMPACT ON THIS MEDIUM. SWIRLING LOGOS, DROPS OF HONEY, SEXY ROBOTS AND LUXO LAMPS. LUXO LAMPS? YOU PROBABLY HAVEN'T SEEN LUXO JR. ON YOUR TV SCREEN. AND THAT IS WHAT PART OF THIS SHOW IS ALL ABOUT--TO SHOW YOU THE BEST FILMS AND VIDEOS PRODUCED BY THE COMPUTER AND RARELY SCREENED IN PUBLIC.

THE COMPUTER ANIMATION SHOW PRESENTS THE FINEST WORK PRODUCED IN THE FIELD WITHIN THE LAST FIVE YEARS, AND THE LATEST ELECTRONIC IMAGERY OFFERING A GLIMPSE OF THINGS TO COME. DAZZLING, ENLIGHTENING AND ENTERTAINING, THIS PROGRAM DEMONSTRATES THE PIONEERING WORK OF A NEW BREED OF FILM ARTIST--AND THEIR LATEST TOOLS, THE COMPUTER.

THE FILMS LISTED HERE REPRESENT THE BULK OF WHAT WILL BE SHOWN IN THIS SHOW. ALSO INCLUDED WILL BE SOME RARE TREATS AND SPECIAL SURPRISES THAT WERE NOT AVAILABLE FOR PUBLICATION AT PRESS TIME.

METAFABLE, ABLE SHOW REEL, SPEEDER, SPACE FLIGHT SIMULATION, DIGITAL EFFECTS SHOWREEL, THE SHAPE OF THINGS TO COME, CRANSTON/CSURI SHOWREEL, A SEQUENCE FROM THE GREAT MOUSE DETECTIVE, SIMULATION EXCELLENCE, DIGITAL PRODUCTION COMMERCIALS, THE BLUE CHAIR, GHOTTI, SYNTAVISION SHOWREEL, FAIRPLAY, BOSCH: GRAPHIC POTPOURRI, TUBER'S TWO STEP, ABLE: COMMERCIALS, HIGH FIDELITY, HARD WOMAN, LUXO JR., VISION OBVIOUS, OPERA INDUSTRIEL. -- CASTRO THEATRE



MARCO BELLOCCHIO'S DEVIL IN THE FLESH

MARCO BELLOCCHIO'S DOMESTIC UNIVERSE-ITALIAN BOURGEOISIE-IS AGAIN DEPICTED IN A FILMING STYLE WHICH RISKS GOING OVER THE TOP, BUT WHICH IS REALLY A KIND OF PSYCHOANALYTIC REALISM: A UNIQUE BELLOCCHIAN BLEND OF EROTICISM & MADNESS CHARGES EVERY FRAME. HIS LATEST FILM, IS DOING BIG BUSINESS IN EUROPE ON THE STRENGTH OF ITS LAST TANGO-LIKE NOTORIETY AS AN ART FILM WITH FRANK SEX SCENES. IN THE ROLE OF GIULIA, MARUSHKA DETHMERS GIVES AN INCENDIARY PERFORMANCE AS THE FIANCEE OF AN IMPRISONED RED BRIGADES MEMBER FALLING INTO A COMPULSIVE 'AMOUR FOU' WITH A MUCH YOUNGER HIGH SCHOOL STUDENT. GIVEN THE LYCEE & TERRORIST TRIAL BACKGROUNDS, BELLOCCHIO IS ABLE TO SITUATE THIS PASSIONATE LOVE STORY ON THE FRONTIER OF SUBVERSION & CONFORMITY.

--TELLURIDE FILM FESTIVAL



IT'S 1959 & VIVIAN HAS GONE TO NEVADA TO GET A DIVORCE. WHILE ESTABLISHING HER RESIDENCY, SHE MEETS CAY, A VIVACIOUS BRUNETTE WHO BRINGS HOME A DIFFERENT WOMAN NEARLY EVERY NIGHT. THEIR RELATIONSHIP IS EXPLORED IN "DESERT HEARTS", A LOW-BUDGET BUT WELL ACTED & PHOTOGRAPHED FILM. IT HAS ONE OF THE MOST EXPLICIT LOVE SCENES BETWEEN TWO WOMEN EVER FILMED, BUT THE CENTRAL ISSUE, THE RELATIONSHIP, STAYS SIMPLE & DIRECT ON THE SURFACE WHILE RAISING ENGAGING & PERTINENT QUESTIONS JUST BELOW THE SURFACE.

LATE NIGHT FEATURES

ERASERHEAD

WED NIGHTS, NOV 25-DEC 30
DAVID LYNCH'S STRANGE FIRST FEATURE-LENGTH FILM, A MIDNIGHT CLASSIC!

NIGHT OF THE LIVING DEAD

WED NIGHTS, JAN 6-FEB 17
GEORGE ROMERO'S HORROR FILM OF GHOULS COMING TO LIFE & CHASING THE LIVING, FUN & SCAREY AT THE SAME TIME.

MONTHY PYTHON & THE HOLY GRAIL

THUR NIGHTS, NOV 26-DEC 17
A FILM FULL OF INFAMOUS ONE-LINERS & CAMPY SKETCHES, GREAT FOR LAUGHS!

HOLLYWOOD EROTIC FILM FEST

THUR NIGHTS, DEC 31-FEB 18
TEN SHORTS TOGETHER FOR ONE FILM, RANGING FROM THE FUNNY TO THE EROTIC.

BEGINNING TIMES VARY FROM WEEK TO WEEK, DEPENDING ON THE LENGTH OF OUR EVENING FEATURE, PLEASE CALL FOR EXACT TIMES.

ART GALLERY

DECEMBER - STEVE MIDGLEY

IF AFTER SEEING MY PHOTOGRAPHS, ONE PERSON SEES THINGS A LITTLE DIFFERENTLY FOR ONE MOMENT, I HAVE DONE MY JOB WELL.

JANUARY - JOHN BREWER

DRAWINGS, PORTRAITS BY MR. BREWER & ART WORK BY HIS STUDENTS. "THE ART OF YOUNG ADOLESCENTS HAS FASCINATED ME FOR YEARS." MODERN, PRIMITIVE IN STYLE, THE SHOW REPRESENTS A WORLD OF INNOCENCE & IMAGINATION.

FEBRUARY - NATHAN GARDNER

"OUTRAGEOUS ART" CONTEMPORARY ART USING TRADITIONAL AS WELL AS EXPERIMENTAL TECHNIQUES. LARGE AIR-BRUSHED ACRYLIC ON CANVASE ILLUSIONS, "SLASH" DEVELOPED* HAND-TINTED SILVERPRINTS, & TRADITIONALL HAND-TINTED SILVERPRINTS. *"SLASH" DEVELOPED REFERS TO A CUSTOM DEVELOPMENT PROCESS CREATED BY N. GARDNER PHOTOGRAPHY & IS COPYWRITTEN.

CINEMA CLUB

YOUR CHANCE TO SEE ALL OF THE BLUE MOUSE PREMIERES FREE FOR ONE YEAR! THE ANNUAL MEMBERSHIP FEE OF \$40.00 ALLOWS YOU FREE ADMISSION TO THE OPENING NIGHT OF OUR PREMIERES (ANY TIME), PLUS A PHONE NUMBER TO CALL FOR RESERVATIONS.

★ ★ ★ ★
ONE OF
THE
YEAR'S
FUNNIEST!!

—Marshall Fine,
GANNETT
NEWSPAPERS



COSTA-GAVRAS' **Family Business**
© 1987
A European
Classics Release
("CONSEIL de FAMILLE")

THE FAMILY IN 'FAMILY BUSINESS', COSTA-GAVRAS'S FORAY INTO COMEDY, IS, TO ALL APPEARANCES, SOLIDLY PETITE BOURGEOISIE. THE SON-THROUGH WHOSE EYES WE WITNESS EVENTS-EXCELS ACADENICALLY AT AN EXPENSIVE PRIVATE SCHOOL. THE YOUNG DAUGHTER SAYS HER PRAYERS BEFORE BED. AND THE WHOLE FAMILY VACATIONS ON THE CHI-CHI RIVER. MOM TENDS HEARTH & HOME WHILE DAD & HIS PARTNER (& FAMILY FRIEND) TEND TO BUSINESS. EVERYTHING'S PROPER--EXCEPT DAD & PARTNER ARE SAFECRACKERS, AN ENDEAVOR CHEERFULLY SUPPORTED BY THE REST OF THE LARCENOUS FAMILY. "THE FAMILY THAT STEALS TOGETHER STAYS TOGETHER" IS THIS FAMILY'S IMPLICIT MOTTO.

THE PARTNERS PROVE THAT CRIME DOES PAY, & THE OCCASIONAL PRISON TERM IS NO MORE THAN A CALCULATED BUSINESS RISK. THE DUE POLISH THEIR SKILLS TO CONSUMMATE PROFESSIONALISM, FAVORING MIND CONTROL, YOGA BREATHING TECHNIQUES, THE RIGHT INPUT OF VITAMINS & MINERALS TO STEADY THEIR NERVES--AND TIGER DUNG TO WARD OFF FEROCIOUS GUARD DOGS. THESE AREN'T YOUR TYPICAL NOIRISH HOODS WHO PACK HEATERS & HIT THE BOTTLE WHEN THEY AIN'T HITTING THE BROADS. NOT AT ALL. DAD (PLAYED BY '70S FRENCH ROCK IDOL JOHNNY HALLYDAY) & HIS PARTNER IN CRIME ARE SENSITIVE '80S FELONS, EXERCISE FIENDS DISDAINFUL OF VIOLENCE.

THIS IS RICH MATERIAL, WITH SLY DIGS BOTH AT THE SCREEN'S--& THE AUDIENCE'S--FIXED NOTIONS OF CRIME & AT THE ENASCULATING IMPERSONALIZATION OF BIG BUSINESS. "FAMILY BUSINESS" TEETERS ON THE EDGE OF BLACK, BITTERSWEET COMEDY.

---VILLAGE VOICE



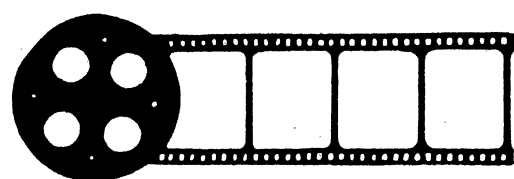
A CLASSIC WOODY ALLEN TALE OF CROSSED FRIENDS, JEALOUS LOVERS, & MIXED-UP RELATIONSHIPS. WOODY EXPLORES THE MID-LIFE CRISIS OF MEN & THEIR SEXUALITY. A WONDERFUL ALL-STAR CAST SUPPORTS ALLEN IN THIS COMEDY OF LOVE.

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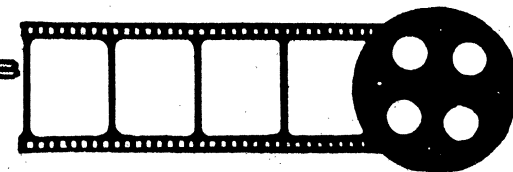
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NEW TIME FOR
ROCKY HORROR
11:00 FRI & SAT

BLUE MOUSE

DEC-JAN-FEB
1987-88



THEATER - CAFE - GALLERY

260 E. 100 So. 364-3471

LOVE NIGHT FEATURES

ERASERHEAD

EVERY WED. NOV 25-DEC 30

NIGHT OF THE LIVING DEAD

EVERY WED. JAN 6-FEB 17

CALL FOR TIMES

MONTY PYTHON AND THE HOLY GRAIL

EVERY THUR. NOV 26-DEC 17

HOLLYWOOD

EROTIC FILM FESTIVAL

EVERY THUR. DEC 31-FEB 18

THE ROCKY HORROR PICTURE SHOW

FRI & SAT 11:00

CENTURY-FOX

"IT SHOULDN'T BE MISSED."

—Christine Arnold, MIAMI HERALD

"DELICATE, WAGGISH FUN."

—David Edelstein, VILLAGE VOICE



A Film by
Lasse Hallström

MY LIFE AS A DOG

"'MY LIFE AS A DOG'
IS SOPHISTICATED
ENOUGH TO EVOKE TEARS,
LAUGHTER AND BITTERSWEET
NOSTALGIA WHILE SUMMING
UP JUST HOW IT FEELS
TO BE VERY, VERY YOUNG."

—Bruce Williamson, PLAYBOY

NOV 25-DEC 1
5:15, 7:00, 8:45

"PLAYED WITH HEART, HUMOR AND SUBSTANCE."

—Janet Maslin, NEW YORK TIMES

RITA SUE & BOB too



review on back
PREMIERE

"A LUSTY TRIANGLE
INVOLVING TWO TEEN GIRLS AND THE
MARRIED MAN FOR WHOM THEY BABYSIT IS
THE SUBJECT OF THIS HILARIOUS FILM...
ACTED TO SLY PERFECTION."

—Molly Haskell, VOGUE

"PLENTY OF SEX.
INESCAPABLY VIVID."

—David Sterritt, THE CHRISTIAN SCIENCE MONITOR

"A WINNER.
A CHEERFULLY PROFANE COMEDY
RAUNCHY AND DELICIOUS... IRRESISTIBLE."

—Stewart Klein, WNYW-TV

DEC 2-6
5:15, 7:00, 8:45



WOODY ALLEN
DIANE KEATON
MICHAEL MURPHY
MARIEL HEMINGWAY
MYRL STREEP
ANNE BYRNE

MANHATTAN

DEC 7, 8 5:15, 7:00, 9:00

A FILM BY MARCO BELLOCCHIO
BASED ON THE CLASSIC NOVEL
THAT SHOCKED PARIS.

MARCO BELLOCCHIO'S DEVIL IN THE FLESH

NO ONE UNDER 17 ADMITTED

"THOUGHTFUL AND SENSUAL...
AN ABSORBING DRAMA
OF EROTIC AND POLITICAL
FIXATIONS"

—Richard Freedman, NEWHOUSE NEWSPAPERS

"MARUSCHKA DETMERS GIVES
MARCO BELLOCCHIO'S
RENDITION OF THE FAMOUS
RAYMOND RADIGUET NOVEL
A SPELLBINDING CENTER?"

—Stephen Schiff, VANITY FAIR



PREMIERE
review on back

DEC 9-13
5:15, 7:15, 9:15

Dreamchild



The True Story of the Real
Alice in Wonderland.

"★★★★ UNIQUE AND ENCHANTING...
more magic than all the holiday block-
busters... A fairy tale for adults with
miraculous performances by Coral Browne
and Ian Holm."

—Michael Sragow, SF Examiner

DEC 14, 15
5:15, 7:00, 8:45

PREMIERE

review on back

DEC 16-20
5:15, 7:00, 8:30

A new American comedy by Steven Okazaki.

LIVING ON TOKYO TIME

She came to
America and found
the three R's.



JOSEPH E. LEVINE
PRESENTS
MIKE NICHOLS
LAWRENCE TURMAN
PRODUCTION



THE
GRADUATE
ANNE BANCROFT AND DUSTIN HOFFMAN

DEC 21, 22
5:15, 7:00, 9:00

ACADEMY
AWARD
WINNER
BEST
DIRECTOR
MIKE NICHOLS
1967

THE SURPRISE HIT

OF THE NEW DIRECTORS/NEW FILMS SERIES, SAN FRANCISCO,
MIAMI, SEATTLE, LONDON AND TORONTO FILM FESTIVALS

"A MAGIC THAT IS SPECIAL TO MOVIES ALONE."

—Jerry Tallmer,
NEW YORK POST

"ONE OF THE BEST
FILMS I'VE SEEN THIS YEAR."
—David Lee, WOMEN'S WEAR DAILY



HEY BABU RIBA

MEMORIES OF YOUTH IN BELGRADE

R

ORION

"ALIVE WITH
THE ENERGIES
OF AN UNSETTLING
PERIOD AND THE
UNSETTLED YOUNG!"

—Walter Goodman, NEW YORK TIMES

PREMIERE

review on back

DEC 23-JAN 5
5:15, 7:00, 9:00
CLOSED DEC 24TH

"★★★★★
MAGICAL!"

"★★★★★"

JONATHAN DEMME
PRESENTS

You can dream about it or you can


PREMIERE

"MASTERFULLY DONE..."—Variety



GERARD DEPAARDIEU

—Jerry Tallmer, N.Y. POST



HEY BABU RIBA

ORION CLASSICS PRESENTS

PREMIERE


DEC 23-JAN 5
5:15, 7:00, 9:00
CLOSED DEC 24TH

A MAGIC THAT IS SPECIAL TO MOVIES ALONE.

The greatest pleasure in the world is to walk into a movie and be overwhelmed by beauty and memory and longing."

—Jerry Tallmer, NEW YORK POST

review on back



EAT THE PEACH

JAN 6-10
5:15, 7:00, 8:45

"A Peach of an Irish film...restrained, believable, human-scaled...a nice change of pace."
—Mike McGrady, NEWSDAY

"Wonderful...A gently crazy charmer of a film that repeatedly tickles humanity in loving, funny ways."
—Peter Stark, SAN FRANCISCO CHRONICLE

BERNARD BLIER
JEAN CARMET

A FILM BY
BERTRAND BLIER


Buffet Froid

PREMIERE review on back

JAN 11, 12
5:15, 7:00, 8:45

review on back

PREMIERE




Coming Up
ROSES

JAN 13-17
5:15, 7:00, 8:45

"COMING UP ROSES' IS GOING TO BE A SLEEPER HIT.
I couldn't ask for a more pleasurable treat of a movie. It generates a warmth and caring that refreshes and caresses the mind."
—Norma McLain Stoop, MANHATTAN ARTS

JEAN-PIERRE MELVILLE'S



LE DOULOS
(THE STOOL PIGEON)

PREMIERE review on back

Directed by
JEAN-PIERRE MELVILLE.
THE SPIRITUAL FATHER OF
THE FRENCH NEW WAVE

"A handsomely shot, superlatively performed tale of friendship between a gangster and a police informer."
—Cynthia Greier, NEW YORK TIMES

JAN 18, 19
5:15, 7:15, 9:15

"Amadeus" meets
"A Night at the Opera" in:

The
Mozart Brothers

JAN 20-26
5:15, 7:15, 9:15

"A WINNER" — *Variety*



PREMIERE review on back



JOHNNY HALLYDAY
FANNY ARDANT
GUY MARCHAND

COSTA-GAVRAS'

Family Business

("CONSEIL de FAMILLE")

★★★★★
ONE OF THE YEAR'S FUNNIEST BLACK COMEDIES.
A DELICIOUS SURPRISE!
—Marshall Fine, GANNETT NEWSPAPERS

★★★★★
I LOVED 'FAMILY BUSINESS'!
—Jerry Tallmer, N.Y. POST

PREMIERE review on back

JAN 27-FEB 2
5:15, 7:15, 9:15

ALL NEW!

"THE FINEST EROTIC FILM FESTIVAL EVER!"
—L.A. Weekly


HOLLYWOOD
EROTIC FILM FESTIVAL

X-RATED

A tantalizing, titillating, tasteful testament to the joy of sex!

Includes comedy, animation, Sci-fi effects and a new twist to a rare 1920's erotic film.

FEB 3-7
5:15, 7:00, 8:45

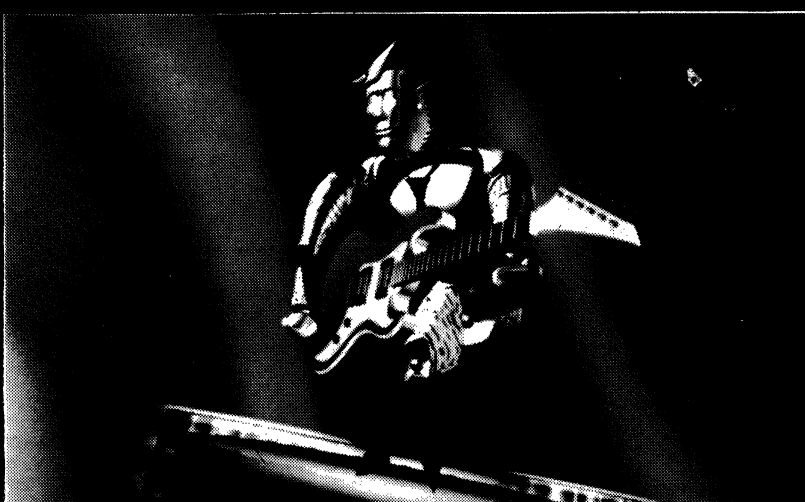


"A MUST-SEE FILM."
—Jack Curry, USA TODAY

Desert Hearts

★★★★★
DARING AND ACCOMPLISHED—
EMOTIONALLY EXPLOSIVE.
Friskily entertaining as well as deeply touching—
alive with humor. Colorful characters, bright dialogue, excellent acting. A SIZZLER!

FEB 8-9
5:15, 7:00, 8:45



THE **COMPUTER** SHOW

Animation

WHERE NO COMPUTER HAS GONE BEFORE...

PREMIERE review on back

A Spectacular Showcase of the Most Advanced Computer Animation Today

FEB 10-23
5:15, 7:00, 8:45

